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1. Drive of lower animals into baskets;
2. Drive of big game into nets.

In the drive for lower game living in caves, especially porcupines (ngŭm), elongated baskets (nkŏe'-ngŭm) made of the stalks of the Sarcophrynium velutinum K. Sch. (okiaikui) are used (Fig. 86, Drawing 1). The baskets are placed at the various exits of the cave; at one of them the hunter stations himself and either sends a dog into the passage or beats the ground with a stick. The frightened animal flees to one of the remaining exits and lands in the basket where it gets stuck and, because of its quills, is unable to retreat rapidly. A man then rushes to the spot and kills the animal with his spear.

A second kind of basket, but correspondingly narrower (Fig. 86, Drawing 2), is placed outside ratholes. The animals are chased into the basket in a regular drive in which the entire youth of the village takes part, and there they are killed. These baskets are called nsăn.

These rat drives, carried out with a great hullabaloo, are for the young what the drive of wild animals (nšŭm I, abim) is for the adults. Game nets, frequently 16 meters long, are attached to one another and set up at suitable places in the bush to form what are often very extensive snares. The beaters chase the animals into these nets with the help of dogs that carry wooden bells (nkōle-mvŭ I, mvūńo IV, angŭń e mvŭ, edūń e mvŭ, ongōlă'-mvŭ, ekbwēle), Figure 87, around their necks. The animals get tangled up in the meshes and are shot by the hunters stationed there. It should be added that this drive is a great undertaking and a general popular festivity, the details of which, however, I must forbear to describe. I shall only observe that in this manner a considerable number of antelopes and other game are caught, and the Pangwe deserve commendation for carrying out this undertaking with splendid success, since it is indeed not an easy job in the rough and impassable forest region. Even the driving of elephants into large

Fig. 85. Elephant Spear (fired from a rifle).

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flintlock, this motive for hunting buffaloes has disappeared, and the chase is too dangerous to hunt them only for the meat. The hunting of gorillas and chimpanzees is just as unprofitable, and with very few exceptions the people are unacquainted with hunting as pure sport. The Pangwe find it too difficult and onerous to stalk antelopes without fixed nets. Long-tailed monkeys, squirrels, and smaller birds are shot with the crossbow. Hunting long-tailed monkeys is an undertaking filled with variety, not too difficult -- even though many of the monkeys have very sharp eyes and ears -- and profitable (2).

Fig. 87. Dog Bell.

2. The monkeys are lured by blowing on a perforated fruit, the monkey lure (elǫ́ń, elǫ̌ǫ̌), Figure 88, b; birds are lured with an instrument like a reed pipe, Figure 88, a, called zǫ̌le IV, zǫ̌.

I consider it a mistake to assume that the crossbow is an imitation of European models. How would a Negro hit upon the idea of transforming the model to such an extent and furthermore, as is done by the Bassá along the Sanaga, of continuing the front end into a shaft-like extension and at times putting on it a genuine spear head with a socket? I incline to the notion that the natives combined spear and bow and in this way independently created a new weapon. Finally, it is impossible to prove, except for the last decades of the nineteenth century, that any European influence

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177 at all penetrated as far as the Pangwe from the west coast of Africa. /140/

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[224
534] Fig. 88. Lure Pipes: (a) for monkeys (instrument like a reed pipe); (b) for birds (drilled seed)

The crossbow (mbǎn I), Figure 89, consists of two parts, the shaft (ngpwǎ(s)-mbǎn) (1) and the bow (endzi á-mbǎn) (2)

1. For the shaft the wood of the following three Anonaceae are preferred: Mesocarpidium lepidotum Engl. and Diels (amvim); Xylopia striata Engl. (mvú'ma IV); and Hexalobus salicifolius Engl. (mepfá'ne III).

2. For the bow, because of their strong wood, the following are used: (1) Olax tessmannii Engl., Icacinaceae (elo'm); (2) Sapindaceae, Pancovia pedicellaris Radlk. and Gilg and Placodiscus opacus Radlk. (zǒk); (3) Violaceae Rinorea longisepala Engl. (zǒk-o-si) and R. welwitschii (Oliv.) O. Kze. (enɔ̄'ezǒk); (4) Rubiaceae Randia acuminata Bth. and micrantha K. Sch. (ají'ɛ̄); (5) Anacardiacea Trichoscypha spec. (zǒk e mekum); (6) Rubiacea Gardenia lateriflora K. Sch. (ebám) does not seem to be as suitable; (7) Polygalacea Carpolobia alba Don. (onǒn); (9) a Rubiacea (oyǒ'). /(8) is omitted by the author./

411 with the bowstring. The shaft is a piece of wood between one and one and a half meters long, ovoid in cross-section. At the

322 415 Figure 177. Finally, the bowl and the handle are rubbed smooth with the rough leaves of the Ficus exasperata.

The powder flasks (ndŏk e pfidi) are very laboriously manufactured from the wood of the Alstonia congensis (ekūk) and the Kickxia elastica, Figure 178. First a massive flask is shaped and nicely smoothed on the outside; this shape is then split into two halves by a longitudinal cut. Each half is hollowed out on the inside with the adz, and the neck is cut off at the desired length. Finally, both halves are fitted together again and are held together by means of an animal's skin, usually of the monitor lizard, sewn over it.

Plates from the wood of the Alstonia congensis or Ceiba pentandra are also very difficult to make because even during the work the edges tend to split rather easily. When they do, the plates are nevertheless finished and repaired afterwards with bush rope.

322 ●534 824 Dog bells are made from Alstonia congensis, Alchornea caloneura, and Pterocarpus soyauxii Taub (myē' IV Ntum); bellows are manufactured from the Alstonia congensis and Musanga smithii R. Br. (asŏ'n); dugouts from Musanga, Ceiba pentandra (dum), and the Combretacea /223/ /Fig. 174 appears here in the original text/ Terminalia superba Engl. et Diels (akŏ'm); talking drums from Cordia odorata Gürke (ebăĭ) and Rinorea dentata; hide drums from Alstonia, Cordia, Rinorea, and Musanga.

322 411 [824] Spear handles are made from the easily split stems of an Anonacea (?), otunga, and of a Flacourtiacea, osă bĕĭ' (1). The

1. să = to split, bĕĭ' = fingernails; tree which can be split with the fingernails.

wood is split /Fig. 175 appears here in the original text/ into as many parts as one wants to make spear handles. First the edges created by the splitting are roughly taken off with the cutlass, and then each individual part is worked with the drawknife until a round stick the thickness of the spear handle remains. The drawknife (awŏ'n), Figures 179 and 180, consists of a piece of wood (branch fork) bent in the form of a hook, whose sides have a short slit cut

combination of triangle and arc occurs very frequently and in such a way that the arc is placed inside the triangle and on its base line (the triangle usually is long and drawn out with acute angles), Figure 212, Drawings 3 and 45; or it is the other way around, the triangle being placed inside the arc so that its tip falls in the middle of the arc base and its base is on the arc line (Fig. 212, Drawing 45).

The natives like to fill a triangle or a shallow arc with the fishbone pattern (Fig. 212, Drawings 11, 13) or to combine two of the latter with each other. A popular practice also is to divide a pattern into two halves and to push a second / 256 and 257/ /Figs. 212 and 213 appear here in the original text/ /258/ in between, as in Figure 212, Drawing 44, where the pattern of a string of cowrie shells is pushed into another, and Drawing 43, where a swamp palm leaf pattern is pushed into a checkerboard pattern. Especially in the last example one can clearly recognize that the one pattern was actually inserted and that it is not a matter, say, of two other patterns being joined at the top and the bottom of the first.

All the patterns mentioned, aside from their use on stools, are also applied to the handles of the stirring spoons -- except that in the adaptation to the available space they are smaller and less neatly executed -- but they are very rarely applied to the ladling spoons. On the other hand, many hide drums are decorated in a superbly artistic fashion; one might say that the first area of Drawing 1, Figure 213, represents a triumph of carving. As with this one, all the large hide drums of the Pangwe have carving patterns applied on triangular areas in relief between the upper and lower drum ring (which frequently is decorated in the same fashion). Among the Ntum and Fang these areas extend over the entire mantle of the drum cylinder so that their base lies at the top and their tip at the bottom. Among the Mwai the mantle surface is divided by a ring into two halves which are filled in with triangles pointed towards the center (Fig. 214). The decoration itself is much simpler among them.

Furthermore, among the Mwai I saw a house post which was carved with similar patterns in the same arrangement as the drums.

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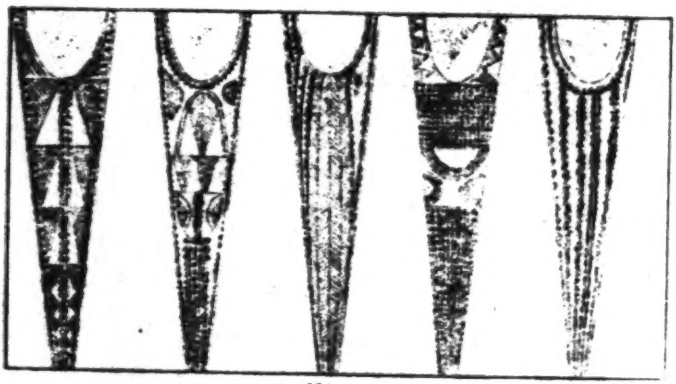

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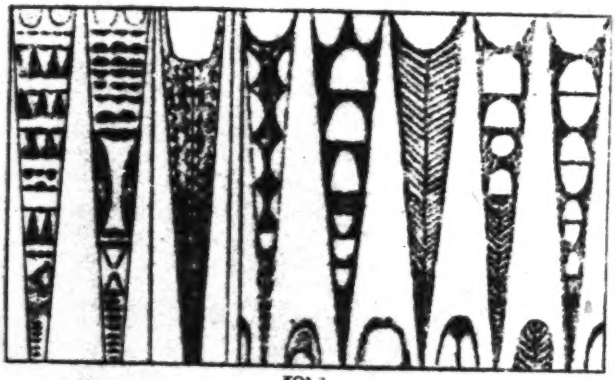

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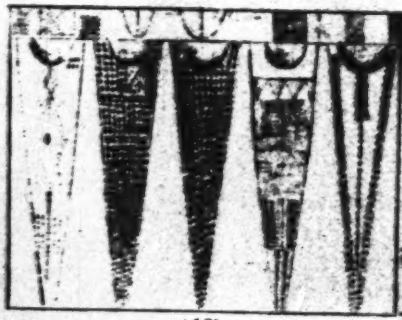

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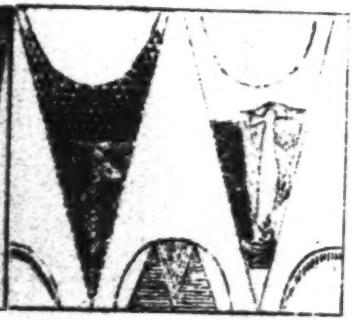

(4)

Fig. 213. Patterns from Hide Drums (rolled out).

3. Incised patterns.

(a) Decorative scars.

531
304 /Fig. 214 appears here in the original text./

The patterns of the decorative scars made by incision are not very numerous. There are only about a dozen of them. They constantly recur in the same form, and there is no inclination toward any essential modification.

Of the original basic patterns, the following have been transferred for the decorative scars: the triangle with a diagonal drawn through it (called in this case esa[s]-mvăn, "half-pattern"), Figure 215, Drawing 9; the straight parallel lines (in this case called mekön, "guide rods"), Figure 215, Drawing 10, frequently simplified to a simple line, 1; and the arc a (in this case called makŏs, "arcs").

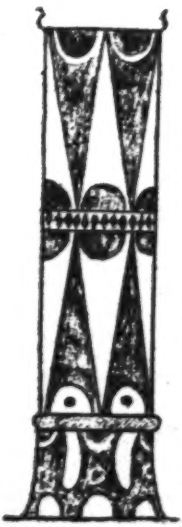

Fig. 214. Mwai Drum from Malén (Sebō Family), New Cameroons.

[534] Of the homologous modified patterns there are the acute-angled triangle b (ndŭ-mbăn, "arrow leaf") and the circle c (in this case called atōk, "whirlpool"). Of the non-homologous modified patterns there is the triangle spear d (mbă[s]-akŏń). We are also familiar with the barbed spear e (ngam-akŏń), of which I have already said that it originated with decorative scars, in all probability from a /259/ /Fig. 215 appears here in the original text/ /260/ combination of the line (of the modified straight parallel line) with the figure of the arc set inside a triangle (see Figure 212, Drawing 3), the base of which is lacking.

867 development of a sense of honor -- in the Pangwe sense, of
861 course -- may be called one of the primary rules. The child must learn to fear being shamed as much as our boys fear the rod.

The threats for smaller children up to six or seven years old
861 are limited to simple devices for frightening them known by the
534 name kŏkŏ'-bŏ'ngo III (Jaunde) or bĭm a sī'ze bŏ'ngo (southern Pangwe) "things to scare children." The procedure is as follows. In the evening or at night a relative makes some kind of noise in front of the house. The child that is naughty or crying is then warned of the bad man outside. The simplest implement for making a noise is a small tree trunk that is placed on the floor and then alternately and rhythmically stamped and beaten with a mallet. In addition, the person may murmur in a deep voice: "kŏkŏ' nie a žū nie (the bad man (kŏkŏ'), he has come)." The implement itself is called -- onomatopoetically -- kăkăkū'mo III (kă kă = the beating of the mallet, kū'm = the stamping of the stick on the ground, and at the same time, ekū'm = tree stump, upright piece of trunk). An even more effective means of scaring children is the uncanny sound of the wooden whizzer (edžĭbŏ'ngo, "child eater," Fig. 86), often used by men and older boys to frighten the younger ones. Aside from contrivances for making noise, there are /288/ various other means of frightening them, such as the belŏnežŏk or wandering elephant, which, however, I cannot describe in greater detail at this point.

A much more important means of education is oral instruc-
861 tion and teaching, imparted in ample measure to the little fellow
867 by both father and mother. The mother tells stories /Fig. 86 appears here in the original text/ of which a number, like the story of the Edschibongo (child eater), are designed to keep the child in fear and at the same time to teach. In the next section I shall devote some attention to these stories; at this point I want to discuss in greater detail the purely educational precepts that are for the most part imparted by the father. These precepts or, as we might say, principles are called malĕbega. They are affirmed daily on every suitable occasion and constantly repeated, so that they become firmly implanted in a boy's head. A number of such principles, which unfold before our mind's eye an unfalsified image

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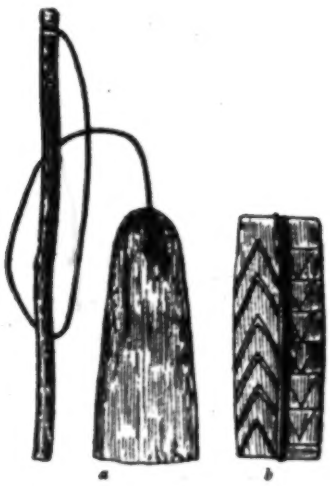

Fig. 86. Whizzers.
(a) With stick; (b) without stick, a string being slung around the wood.

861 of the natives' family life and reveal to us the view of the Pangwe
867 with respect to what he calls morality and order, will be reproduced here in the actual order in which the boys told them to me.

My father told me:

1. When I go on a journey, look after the chickens, dogs, and women for me, so that everything will be in good order when I return; then my heart will rejoice.

2. You should not tell others all the things that were confided to you, otherwise the man who has said them to you will be angry.

3. You shall listen to your father's words, because when you later marry a girl, your father will pay for her.

4. When I have visitors in my house and tell you to bring firewood, do it quickly; when I tell you to bring food for the guests, do it, or else your father will say of you, "You are like a chicken, a goat, or a dog -- I did not beget you!"

5. When you go to wrestle, you should muster your strength so that you will be the victor, for if others throw you, I shall be sad and will have to be ashamed.

6. If you have a sweetheart and she brings you food (Author's note: When the young man visits her), you must not eat up

initiates. Anyone else who eats it will become mortally ill. During the following night, the bieri will reveal to an initiate during his sleep the means of assuring the success of the hunt for which his help has been asked.

The bieri strictly forbids anyone, under pain of mortal illness, to [76] insult it. Its power is unlimited: it can cause a woman who has fled from the village to return to it; it causes lost objects to be found.

In spite of all the faith which the old Pahouin still have in the bieri, in the region which interests us one may say that the majority of the population has abandoned it, primarily because of its being driven out by the Christian missions.

IV. The buiti. The buiti, which our informants told us were of Mitsogho [Mitsogo] or Masango [Missanga?] origin (peoples of the right bank of the N'Gounié), is a protective association against the bivur. The information on this secret society was given us by Akam Eyene, the head of a buiti, who lived in the village Elong Eko on the Abanga. It is rather incomplete because this informant was unwilling to give us certain details and to answer numerous questions.

Possessors of bieri band together because of the fear of the bivur, against which the bieri by itself is powerless to protect them. Their association, the buiti, in its fight against the ngwel, shows itself as stronger and kills the bivur (and consequently the individual possessors of bivur). It also serves to reveal the beyem, who have evil intentions toward members of the buiti and to make their efforts ineffectual.

Every member of the buiti brings a piece of his bieri and a piece of the animal under whose protection he has placed himself. All of these are put in a box and constitute the fetish of the association, which also keeps such material things as:

A musical instrument, ngomi, a harp with eight strings. At the bottom of the resonance chamber of the one belonging to Akam Eyene were pierced three holes covered by three pieces of flesh of chimpanzee, gorilla, snake, elephant, eagle, panther, and rooster. This instrument accompanies the songs of the ceremony.

A bell, etsoge, a round hollowed-out fruit, into which are put little pebbles. It is equipped with a handle and is shaken during the songs.

A branch of raphia palm lying horizontally on two carved stakes called minsaga mi buiti. The whole thing is called obaka. During the ceremonies this branch is beaten with two sticks.

and a middle tone. Father Stoll, raising the problem again in a recent work, turns it upside down by describing two fundamental tones, symmetrically contrasted, two dominant tones, and eight compound /composés/ or gliding ones, all of them together classed as eight principal (four simple and four gliding) and four secondary ones. He connects this symmetrical system with the cosmogony, proving his point with an illustration from the só rite. The battle among specialists is too violent for me to express an opinion. I shall restrict myself /25/ to pointing out that the nkul and the nkeñ only give two tones, and that in sending a message by one of these methods rhythm plays as important a part as do the tones (1).

1. But the balafo, mejeñ, consist of five xylophones of different tonality, each having six notes.

In the spoken language, and especially in formal speech, rhythm is just as important, and even those missionaries who possess a fine enough ear to avoid involuntary puns through tone usually do not succeed in mastering rhythm as can the last of the poet-storytellers. Current transcriptions do not, moreover, take rhythm or tone into account, the meaning of homographs emerging from their context. I think I observed here as elsewhere that the younger generation is inclined to forget the fine points of the language and no longer distinguish more than two tones, high and low, while the use of the nkul is daily losing ground.

A final important element in the language, especially in the oral literature, is represented by exclamative-descriptives, a series of locutions based on onomatopoeias or derived from verbs or modified nouns, reduplicated and often introduced by an exclamative particle or a click (2). Some of them are sufficiently accepted to be used in

2. Bertaut is one of the rare authors, if not the only one, to point out these clicks. I know of three in general use: one of approval, one of denial, one of warning. Others exist, used in hunting and still little known, which were perhaps borrowed from the Pygmies.

had not done so, the clan chose its chief, and the neighboring populations each sent him a spear in token of recognition.

The power of the Fong chief is on an even more personal level. The chief conveys his commands by means of an enormous drum; his pipe is preserved like a relic; his musicians play special instruments, among them the nkeñ (percussion double bell), quite rare in that region but a classical instrument in the western Cameroons with the Bamiléké or Bamoum /Mum/. The chief's installation is marked by the tradition of the spears and the donning of a headpiece of parrot plumes. (J. B.)

Any more extensive authority was founded on personal prestige, which always aroused resentment. Authority was never conferred except temporarily, and it was quite often withdrawn from the holder before term.

French, German, and Spanish administrations have attempted to set up a hierarchical system of authority that it has never been possible really to impose upon the country. The three administrations all made the initial mistake of trying to establish this authority on a territorial basis, which is completely—or nearly—foreign to these nomadic people. Only village chiefship had some resemblance to a customary institution, provided that the choice of chief fell upon a nɔ̂l mɔ̂t, a genuine senior, and that his brothers accepted his authority. Canton and higher chiefdoms had no cohesion except insofar as the incumbent had authority or administrative support. At the beginning of the colonial period, however, these functions were very often entrusted to genuine bejɔ̂d bɔ̂t, /62/ well-known war chiefs, high initiates of societies like the ngil, or celebrated magicians. Later on, it became more difficult to find, even among opposition ranks, chiefs possessed of real authority. After 1945 there was an attempt in the Cameroons to reorganize the system of authority on a clan basis (the Bourdier-Granier reform), then on village lines (the Christol system), finally ending up with a municipal type of system.

preceded by drummers and trumpet players and by a boy (uncircumcised?) entrusted with holding across the village street a liana, which the cortege broke through only after sacrificing a chicken. The uninitiated did not have the right to be present at this procession. The ngil leader, masked and painted in red and white, carried his personal bieti (bieri); he was always accompanied by a full orchestra (mvet guitar, mbaé and nkul drums, mejañ balafo). The initiation ceremony lasted a month (1).

1. The ngil mark was a tattoo below the sacrum, therefore covered by the loincloth. Initiates did not go out except in masks, so that theoretically it was impossible to recognize them.

Members of the ngil circulated in small groups, masked, to carry out inquiries in villages where a case of sorcery was suspected or to put sorcerers to death. For ordinary cases they applied the ordeals in current use (minkal), but for serious cases it was necessary to arrange for an initiation ceremony: this feature is found in nearly all ritual associations, where initiation is always accompanied by collective catharsis.

Among other masculine initiation societies the ndôngô rite must be mentioned, whose initiates have two incisions on the nape of the neck. Its symbolic /features/ include confession, purification, seclusion in darkness, passage through a narrow corridor or a low doorway, a liana-serpent, a consecrated lance, a sacrifice (2), a

2. Dogs were sacrificed. Ndôngô canceled serious minsem /breaking a taboo/ like homicide or incest and allowed initiates to eat pork, mutton, and porcupine. (J. B.)

horrible brew. The ritual animal was the tortoise. The purpose of this rite seems also to have been protection against sorcerers and, perhaps, to improve luck, ma'a. The initiation of circumcised youths, bekungu, is perhaps a juvenile form of ndôngô. Both survived until the Second World War. Ndôngô does not seem to set up

791 suggest those of the sorcerers they were fighting, as do some of their procedures. Like them, /high initiates/ were capable of telekinesis and bilocation, etc. Trilles gives numerous examples, some of which he claims to have observed himself. Like /sorcerers, initiates/ could transform themselves into animals or make use of a dedicated animal, élañela. They killed people from a distance, especially by casting a spell on a token /temoin, "witness"/ of the classical type, or by acting directly upon people with their power, ngul, by forcing them to submit to their will. Like sorcerers, also, they could be victims through repercussion.

Considering the circumstances, it is not surprising that /121/ magicians and sorcerers have often been confused, nor that some magicians have been led into making evil use of their knowledge, nor, [754] finally, that contemporary associations, like the mbuti (bwiti), intended to combat sorcery, have borrowed its methods, even in their criminal aspects.

533 789 In addition to the magicians proper, there is the singer, ñyia bia, who plays an important role in all rites, including initiations. Every important rite and ceremony has its musical accompaniment, with a specific orchestra for the occasion, and a choirmaster, who leads the incantations and acts somewhat as a master of ceremonies, without himself participating directly in the sacrifice or the magical act. It is peculiar to the ñyia bia that he is present at the three major rites, sô, ngil, and ndôngô, as at all magic ceremonies, no matter what his affiliation; apparently he is not liable to the prohibitions concerning participation affecting zesé bôt, ordinary or profane people. He [424] buys and sells or inherits his songs, is not assigned to a caste /n'est pas casté/, yet seems to have enjoyed a certain immunity during the wars of former times, but this may only have been the case with the most celebrated of the beyia bia. There are also female beyia bia, who enjoy the same prerogatives in feminine rites.

778 789 Magical equipment consists, first, of the instruments appropriate to each rite, drums, horns, rattles, bells, the ngôma harp of the [539] bwiti, etc., with a great variety of additional diverse objects: fly-whisks, akpwassa, sometimes mutilated; antelope horns filled with mebiañ; human and animal skulls and bones; pots and calabashes; engraved and decorated magician's spears; masks; the bwiti broken mirror; bikpwélé (iron "bride-price money"); shells, etc. Every magical act, every rite, has its own properties, the complete description of which would require a separate monograph for each. We

535 rite, and event in life, of which the orchestral element as well as the dance movements and costumes had a very precise symbolical meaning. Many of these dances have died out, either because they have lost their raison d'être (as with war and initiation dances, etc.) or because they have been prohibited by the administration and especially by the missions as obscene or pagan (fertility, funeral, medical dances, etc.). Those that survive have now a recreational or purely artistic character, which was only secondary before. It is
[562 178] significant that the number of dances in which both sexes take part has considerably increased and that nearly all are now open to the public and may be seen by spectators of any age or sex.

In spite of this falling off, there is still a large number and variety of dances. Among the most widespread may be mentioned:

[534] ôzila, an old fertility dance, especially among the Fang and Ntoumou; an orchestra of vertical drums, mbae and ngom, with "spoken" accompaniment of the drum-telephone, nkul; it is danced by professionals (women initiates of mevungu?) with bare torso, vegetable rattles at the ankles, unsewn wildcatskin skirts, wooden masks on the left arm; the leading dancer, ôsua njem, inserts a horn into her vagina during the dance; the dancers
[276] apparently drug themselves with a decoction containing (notably) Indian hemp; the missions have forbidden this dance, and this has provoked several incidents.

menjaff, called thus because the dance is accompanied by an orchestra of balafos; it is widespread except, perhaps, among the Boulou; it is performed by the young girls and little girls of a village; each village has its own tune and special costume consisting of a belt of raffia fiber, skirt and cap in "pastry-cook" style in the village colors, with a brassière worn in Christian villages.

535 177 ényengé, sometimes called njeman fulutita, a Protestant dance (it must have been inspired by Swedish gymnastics used by a German-American M. P. A. /American Presbyterian mission?/ missionary to provide a substitute for "immoral" dances; si non è vero...), found especially among the Boulou but extending into northern Gabon under the aegis of the Movement for Regrouping Pahouin; it is a dance performed by young women and girls with a male leader, nlebe njeman, who conducts with a whistle; an orchestra of drums, nkul, mbae, and ngom, rattles

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

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1 and 2, Ngi masks used in the Fang Secret Society; 3, 4, Fang idols; 5, Wooden dagger; 6, Nyi collar; 7, Bambara knife.

[p. 66(A)]

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

832 584 583 gives him (the father) the *beli* (dowry). The father of the young virgin takes the goods to his town; the young man remains in possession of the woman.

They marry with *biang-ndoma*, eloping medicine thus.

This is *Biang-ndoma*.

721 789 *Biang-along* (war medicine).—Told me by Fam-deu, a Fang, Esisis clan, at Foulabifong, Nkomo river, April 19th, 1898. This *biang* was illustrated to me; a leopard tooth is the *Biang-along*.

Make a bowl of war medicine, of leaves, roots, and bark. Call all people of the town. Drop the leopard tooth into the medicine. If the point of the tooth *looks* toward the people we have a palaver (trouble) with, then we must go and fight and we will win. If the root of the tooth points toward the people we have a palaver with, then we must *tole si* (sit down) or our enemies will win if we go to fight them.

This is the *Biang-along*.

789 649 622 *Biang-akombyong*.—This *biang* is the protector of the tribe or nation (*sydog*, trile).

Told me by Eelya-ôvum, the headman of Foulabifong on the Nkomo river, who sold me the complete set of the *Biang-akomoyong* belonging to the dead headman "Commisan." I present this *biang* for your inspection this evening. The tin canister was obtained from a white man and is used in place of the usual basket to carry bones in. It contains portions of the skull of an albino (male), portions of the skull of a *mon ngwri*, young chimpanzee, red powder and a variety of native medicine.

[706] [534] This *biang-akomoyong* is always carried by the headman of a town during war.

A bell hangs from the bottom of the canister containing the bones; it rings when the headman walks.

Nlo.—The small horn belonging to the *biang-akomoyong* has *ngom* (porcupine tail) in it, also native medicine. It is used to cure people having witches. A bowl of medicine is made. The *ngom* is dipped in the medicine bowl and the sick person sprinkled with the medicine. Then the witch departs.

At this point the headman Eelya stopped talking. He said, "The children who have gathered around your house must go away; we and men have talk about the *biang-akomoyong* before women and children." I told the children to go and Eelya continued.

The whistle.—This is part of the *biang-akomoyong*; it has been cooked (boiled) in the medicine bowl and has great power when used by the headman in calling the men together after a fight.

789 649 *Mvo!*—This is the large horn with a piece of looking glass on top. This horn contains much medicine, and next to the bones is the most important part of the *biang-akomoyong*.

The two small antelope horns, and the small bundles of medicine, are *biang e sali* (hiding medicine); it makes the person carrying the *biang-akomoyong* invisible to the enemy.

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places where they are going to build these respectively), large bush rat, porcupine, squirrels, die in the traps; deer, gazelle, antelope, large deer and pigs die in the pitfalls. The animals which die in the *olam* are these. This is the *olam*. 224 539

XVII.—*Burials.*

Death is never considered as due to natural causes. Disease followed by death is due to *evus* (witch). It is not considered unlucky to attend a dying person. The body is usually left in the house until burial. Embalming is not practised. Mourners smear white clay on their bodies and wear necklaces of pineapple fibre for one moon (month). A coffin is not used and the body is buried in the sitting posture. After burial the grave is levelled off as is the case almost throughout West Africa; the only difference between the burial of a headman and a common man is in the amount of visitors and mourning, and the quarrelling over his goods. Wives of a dead headman remain in mourning from one to three moons (months). The witch doctor, *ngengan*, usually performs a post mortem to find the witch. I attended a post mortem on an old woman. The witch doctor ripped open the abdomen with an old rusty knife, grasped and cut away the uterus and holding it up to the crowd declared "Six witches!" The crowd passed the word "six witches," and spoke the praises of the witch doctor. Relations usually continue to mourn or wail for one moon while inside the house or at work in the gardens. The most common wail is *Ó nan Ó! Ó tat Ó!* (Oh mother! Oh father!). 764 [761] 765 [763]

XVIII.—*Akóm.*

This is a dance. It is not *biang* (medicine) nor is it *ekí*. It is, however, practised by men only. The women must not see it. The latter stay within doors, and only hear the words which the men speak outside. The men speak with artificial voices, so that the women cannot recognise who it is that is speaking. (*Fam a kobe ne kíd. sie ekót.*) To make the artificial sounds they use a membrane (*ten*) which encloses the young of the spider (*ndembóa*). This they spread over a hole (about ¼ inch diameter) near the small end of an elephant tusk (*mbang nsok*) from [illegible] in length, attaching it with beeswax (*abí*) or a liquid which is obtained from a plantain stalk fresh cut. This juice is called *ekirl*. It possesses an adhesive property. The man blows on the large end of the ivory. A curious sound then issues through the membrane so that the man's voice cannot be recognised. This instrument is called *mbang akóm*. The act of playing on the instrument is called *e kobe akóm* (*e kobe*, talk). The performer sings songs; the words are distinctly heard. He sings and all others sing responsively (*a ye bi'bengane Voko*). 535 534

Many songs are used in *akóm*. Here are three specimens of them:— 533 539

(1) *Besse Vakete kobe? Bese benga esog mod.* Who speaks any more? (*i.e.*, Be silent, let no one speak.) Others are listening with pleasure (*i.e.*, to the performance).